Light painting, also known as light drawing or light graffiti, is a photographic technique in which exposures are made usually at night or in a darkened room by moving a hand-held light source or by moving the camera. In many cases the light source itself does not have to appear in the image. The term light painting also encompasses images lit from outside the frame with hand-held light sources. The first known photographer to use this technique was Man Ray in his series “Space Writing” created in 1935. The photographer Ellen Carey discovered Man Ray’s signature signed by penlight nearly 74 years after the pictures had been taken. Light painting requires a sufficiently slow shutter speed, usually a second or more.

**STEP ONE: RESEARCH** by answering the following questions on the origins of Light Photography by completing the attached questions by visiting on the school network:

S:Drive/Mr.Arnett/AVI 3M/AVI 3M - Photography Project Choices/Light Painting Photography Project/intro.htm

**STEP TWO: BRING** in a flashlight from home and tripod if you have one.

**STEP THREE: STAGE** your scene by using the school stage or somewhere that is dark. Set your camera on the tripod and take a sample shot with flash / lights on. This will help you verify that your composition is OK.

**STEP FOUR: Set the exposure** on your camera to a relatively long value (3-4 seconds). Stop down the aperture as much as you need. Make the click. Once the shutter is open use your flashlight to light the stuff that you want to "paint". You can use the flashlight as a brash, and "smear" the light, just like you would have done with brush and paper. Or, you can use the light as a pen, and do precise work. Areas where you go slowly will be more lit then others. Be careful not to linger too much over the same stop - you will burn it.

**STEP FIVE: WRITE** your Artistic Template explaining your influences, artistic process and photographic/digital manipulation techniques used.

**STEP SIX: REFLECT:** Answer the following questions using the elements and principles of design and hand them in with your completed project for evaluation.
1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?
1. How has Man Ray photographed Light Photography in an interesting and unique way?

2. What about Man Ray’s Light Photography that makes it appear timeless in nature?

3. What kind of mood/feeling do you get from Man Ray’s Light photographs and why?

4. Select one of Pablo Picasso’s Light Photography paintings and write a formal critique on it. Follow the Art Critique format: Description, Analysis, Interpretation and Judgment – (Remember to use 6 elements and principles (Line, Shape, Form, Texture, Balance, Rhythm, Pattern, Contrast, Emphasis, Value, Space, Movement, Colour, Variety, Proportion, Unity) in your written explanation.)

**Description** (What is it?):

**Analysis** (Use 6 elements and principles and analysis the photo):

**Interpretation** (What is the mood/feeling you get from the work):

**Judgment** (Artistic Merit, why are we still looking at this image?):
A) Influences from past and present works:
S:Drive/Mr.Anett/AVI 3M/AVI 3M - Photography Project Choices/Light Painting Photography Project/intro.htm

B) Photographic/digital manipulation techniques used in my work and how they support my intended visual message:

C) Reflect on your finished work by answering the following questions:
1. What part of your finished project did you find most successful and why?

2. What part of your finished project did you find least successful and why?

3. If you had to do this project, what part would you change or improve on and why?
### Light Painting Photography Project Rubric

<table>
<thead>
<tr>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge/Understanding</strong></td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student demonstrates limited understanding of the elements &amp; principles of design in the photograph. 0.25</td>
<td>Student demonstrates some understanding of the elements &amp; principles of design in the photograph. 0.50</td>
<td>Student demonstrates considerable understanding of the elements &amp; principles of design in the photograph. 0.75</td>
</tr>
<tr>
<td><strong>Thinking/Inquiry</strong></td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student depicts lighting painting with limited effectiveness. 0.25</td>
<td>Student depicts lighting painting with some effectiveness. 0.50</td>
<td>Student depicts lighting painting with considerable effectiveness. 0.75</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>Incomplete. 0</td>
<td>Student discusses influences in the artistic statement and research questions with limited clarity. 0.25</td>
<td>Student discusses influences and research questions in the artistic statement with some clarity. 0.50</td>
<td>Student discusses influences and research questions in the artistic statement with considerable clarity. 0.75</td>
</tr>
<tr>
<td><strong>Reflective Questions: Strength, Weakness &amp; Next Step</strong></td>
<td>Incomplete. 0</td>
<td>Poor, yes/no answers/limited complete. 0.25</td>
<td>Somewhat coherent and somewhat complete. 0.50</td>
<td>Clear and substantial answers. 0.75</td>
</tr>
<tr>
<td><strong>Application</strong></td>
<td>Incomplete. 0</td>
<td>Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5</td>
<td>Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 2-3</td>
<td>Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 7-8</td>
</tr>
</tbody>
</table>

**Name:**

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A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., extend their skills in using brainstorming, concept webs, mind maps, and/or groups discussions to formulate original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection)
A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., extend their skills in working with a range of media; demonstrate flexibility in revising plans in response to problems encountered during other stages of the creative process; reflect on the effectiveness of preliminary versions of their work, and revise the work on the basis of reflection and self-assessment)
A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes (e.g., ensure that their portfolio includes the following: evidence of critical inquiry associated with...
idea generation and elaboration: evidence of research on how different artists approach specific themes and/or use particular techniques that can be adapted in their own work; preliminary and final works to show evidence of thoughtful revision), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process
A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions
A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues
A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes
A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences
B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works’ artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work’s content, formal qualities, and media inform that response)
B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright’s Falling Water and Moshe Safdie’s Habitat)
B1.3 explain in detail, with reference to a variety of historical and contemporary art works how knowledge of a work’s cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work’s intent and meaning
B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria (e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality)
B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;
B2.1 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies (e.g., how art works function to decorate private and public space, to investigate and draw attention to themes and issues, to criticize political policy and social norms, to satirize public figures, to memorialize people and commemorate events, to preserve aspects of a people’s culture; how works of art can symbolize political, religious, social, or economic power; the power of art to help change personal and public positions on social and political ideas)
C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists’ manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)
C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools (e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works
C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works
C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;
C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work)
C2.2 extend their understanding of the variety of conventions used in visual art (e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary), and explain in detail how they are used in a variety of art works
C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.
C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, deportment, and respect for others when working in a studio or visiting a presentation space)